

# THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

No. X.

PUBLISHED EVERY THURSDAY, AT NOON.  
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XVII.

THURSDAY, MARCH 10, 1842.

MUCH coquettish paragraphing has encumbered the play-bills of the two great theatres, during the past week, respecting the revival of "Comus" at Covent Garden, and its non-revival at Drury Lane. We are surprised that Managers should be the last to be convinced, that the public have learned to look upon such Green-room dandies, with the utmost indifference, if not contempt; and that they care no more for the stings and throes which managerial "flesh is heir to," than they do for the waves of the ocean, over whose ruffled bosoms their morning tea and evening Madeira finds a transit to their tables and their palates.

It seems that, somehow or other, the potentates of "Drury," and "the Garden," have happened to stumble simultaneously upon the reproduction of Milton's wonderful Masque; and, however their individual inducements might have differed in other respects, they doubtless coincided in one principal motive,—viz. that of shutting out all opportunity for the living musical talent of the country. The Drury Lane authorities were clearly prompted by the success of Mr. Stanfield, R. A.'s opera of "Acis and Galatea," to follow it up with Mr. Tomkins's "Comus," and Mr. Marshall's "King Arthur;" and it may be, that we are anon to have Mr. George Cruikshank's "Hudibras," duly melodramatized, "in aid of the endeavour to establish upon the English stage the works of the greatest composers of the English school." At Covent Garden, it was probably meant to affect some atonement for the Italian opera doings, which have engrossed nearly half of the season, by producing something English; and the more weak and inappropriate, the stronger the apparent excuse, both for the past and the future.

We will not go the length of the musical critic of the "Atlas," in his sweeping anathema against Arne, both as a musician and a man of genius—we respect our contemporary's opinions in general most highly, for they are, by far, the most able and enlightened of any writer on musical subjects connected with the London Newspaper press; but, in the present instance, we are constrained to think he deals hastily and unfairly—since he tries Arne, not as Alfred's noble law ordains, "by his peers," but by a jury of examples and authorities, which, in this country at least, were unborn at the period when he wrote. Let it also be remembered, that Arne composed his operas in the very day when the giant strides of Handel were startling rather than alluring the then untutored public ear; and this may account, in some measure, for the simpler and less artistical character of Arne's music, which was written with the view and hope of becoming immediately popular—at all events, it will account for its tameness and insufficiency, when, as now, it is interpolated with the wonderful "Frost Scene" of Henry Purcell, and the matchless "Laughing Song" of Handel. Besides we must claim some few leaves of laurel for a composer who, for many years sustained the whole musical reputation of the country, and many of whose melodies have been sung by all lips through an entire century, till they have become part and parcel of our brightest national stock.

Respecting the all but divine poem of Milton, we conceive Arne to have shewn much temerity, and not a little wrong-headedness, in placing his humbler muse in contact with such high company. Handel alone should have been brought to the espousal, and even he (we tremble to surmise it) might probably have encumbered the ethereal bride—but, if the revival of "Comus" was deemed essential, in these

corrective and enlightening days, why, in the name of justice, was not the music of Henry Lawes, whose praises as a musician, Milton himself hath sung—why was not that original music, composed under the surveillance of the poet (no mean judge) sought out and restored to its legitimate duty of illustrating Milton's verse? we are persuaded, our friend Mr. Rimbault, could have furnished some clue to its recovery, or would have given his indefatigable habits of research to the laudable pursuit. Or, why was not the *libretto* of Milton, uninterpolated and unexcised, put into the hands of Mr. Bishop, or the most capable modern, to give it all the advantage which the improved state of the art might afford it; and which, in the realization of Milton's glorious ideas, were he at this moment amongst us, it is not too much to apprehend he would prefer? We offer Mr. Maready the benefit of these two suggestions, for the ultra-revival which he announces is to take place next season.

There has evidently been an intention on the part of the Covent Garden management, to follow up, if not to rival, the pictorial opera at Drury Lane—much and elaborate pains have been taken with the getting up machinery and scenery of "Comus;" and, it must be confessed, that several ingenious and striking effects have been produced—but, though Mr. Stanfield has contrived to jostle poor Handel at the other house, we apprehend the dutch metal and coloured light, so profusely lavished upon Milton, Dryden, Arne, Purcell, Handel and Co., at this establishment will prove as evanescent as the other pantomimical and Easter spectacular achievements of the theatre are wont to do.

The musical season of 1842, has now fairly commenced—the Ancients have had one brilliant and satisfactory gathering.

Her Majesty's Theatre opens its doors on Saturday with a most inviting promise—our steady going friends, the Sacred Harmonic Society, are progressing with their usual *mammoth* strides—the Quartettists have already given us two delightful homilies—the Philharmonic lets loose its winter-bound flood of divine harmony on Monday next—the Societa Armonica, is fetching breath to echo back the sound—and benefit concerts, of no mean order, come briskly onwards to make the welkin joyous. We congratulate the music-lover on the prosperous approach of a rich and glorious vintage—we invoke the completest success for those, whose efforts are to produce, and to be repaid by, the redolent euphony of the year.

C.

## CORRESPONDENCE.

## VOCAL QUERIES.

TO THE EDITOR OF THE "MUSICAL WORLD."

MR. EDITOR.—Will you have the kindness to state for the information of some of your readers—and in order to determine a controversy which has existed on the subject—what is the quality of voice possessed by Miss Birch and Miss Dolby, respectively? and also whether you ever heard that Mr. H. Phillips was "the best tenor singer of the day?"

Yours, A SHARP.

*Maidstone.*

WE are always most happy to assist our country friends, so far as we are able, in the unriddling of matters mysterious or equivocal; but the queries of A Sharp, if we may suppose them to be put for the sake of enlightening his own green simplicity, prove him to be veritably A Natural—since the voices alluded to are constantly telling their own story to all who listen. However, we will satisfy our Maidstone controversialists on the subject, by testifying on the best possible authority, that Miss Birch possesses one of the finest and fullest *Soprano* voices in the kingdom—that Miss Dolby has a beautiful clear, and daily improving, *Contralto* organ—that Mr. H. Phillips, to our knowledge, during the last twenty years has not been a "*Tenor Singer*"—that Signor Lablache is not a penny whistle, and that the moon is not entirely made of green cheese.

ED. M. W.

THE BIRMINGHAM TOWN HALL  
ORGANIST.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR.—In calling the public attention to an affair now nearly three weeks old, and of only local interest comparatively speaking, some apology may be deemed necessary. This is supplied in part by the consideration of the paramount claims of justice, and partly by the fact that two London professors, and one from Cambridge, together with several metropolitan and provincial musicians, are personally interested in the matter.

The public competition took place in the Town Hall, on Thursday, Feb. 17; when each candidate performed the following, before a respectable audience and the arbiters:—1st. Burford's psalm-tune, with prelude on the diapasons, and an interlude between the first and second verses; 2nd. Handel's choruses, "He led them through the deep," and "The waters overwhelmed their enemies"; 3rd. slow movement from Haydn, Mozart, or Beethoven, at the candidate's own choice; 4th. fugue, *Seb.* Bach or Handel; and 5th. extemporeaneous performance, or any other piece of the candidate's own selection.

In the opinion of the majority of the auditory Mr. Henry Simms, who played first, exhibited the greatest degree of musical ability, testified by the unanimous applause bestowed upon him, as well as by the concurrent opinion of the town's people generally.

The day previous, each of the candidates underwent a private examination, from the following scheme:—1st. to play from score the *Kyrie* from Spohr's Mass in C minor, on the pianoforte, and afterwards any chorus or anthem, from score of his own selection, on the organ; 2nd. to harmonize a melody to be given by the examiners, to be written in four parts, employing the proper clefs; and 3rd. to write a psalm-tune, in four parts, from a figured bass. The examiners appointed, were Mr. Knyvett, composer to the Queen; Mr. Novello, organist of the Catholic Chapel, Moorfields; Mr. Goss, organist of St. Paul's Cathedral; and Mr. Walmsley, musical professor at the University of Cambridge.

After the performances the judges met, and awarded the prize to Mr. James Stimpson, late organist of Carlisle Cathedral.

Mr. Henry Simms, a gentleman of undoubted respectability and integrity, has since put forth a manifesto, in which he makes a suspicious-looking statement as to the fairness of the trial, to the effect that—"an extempore Fugue had been put down in the scheme, which each candidate was expected to play, or publicly announce his refusal; this was withdrawn the afternoon previous to the trial, which rendered the next day's exhibition (so far as actual display of musical skill may be considered) a mere nullity, which alone, in any ordinary case, would have been sufficient to prevent his playing, it being always admitted that the extemporeaneous development of a Fugue is the greatest, if not the only real test of musical erudition and practice."

Such an impeachment of the justice of the election demands a full and satisfactory explanation; and it is the object of the present writer, in making public mention of the affair, to elicit an investigation by the proper parties equally requisite for all concerned.

H. R.

*Birmingham, March 5, 1842.*

We are induced to publish the above, solely, with a view to elicit explanation, and convince our Birmingham friends, that they have suspected an impossible thing.

ED. M. W.

## MOTET SOCIETY.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR.—Can you in your notices to correspondents give me any information respecting the movements of the Committee of the Motet Society. The Subscribers were led to expect that a number would be issued by the 1st of last November, but upwards of three months have now elapsed, and no work has as yet been delivered; and I certainly think that some explanation is due to the Subscribers.

I am Sir, your obedient servant,  
(And a Subscriber to the Motet Society,) INQUIRER.

We print the above to elicit a satisfactory answer for our correspondent, and of the

subscribers generally—there are, doubtless, sufficing reasons for the delay complained of, of which the officers of the Society will do well to make known and explain.

ED. M. W.

## REVIEW.

"*Bibliothèque Classique*,"—a collection of classical instrumental works, arranged as pianoforte duets, edited by J. W. Davison. (No. 2.)—Mendelssohn's *Ottetto* in E flat. Wessel and Stapleton.

Perhaps among all the instrumental compositions of Mendelssohn, there is not one more indicative of the peculiar bent of his extraordinary genius than the "Ottetto" for stringed instruments, the only one he has composed, and by very many degrees the best that has ever been written. No grand orchestre ever gave out more stupendous effects than the few instruments allotted to this "Ottetto," when played up to the mark. Mendelssohn has here shewn that power depends not on a multitude of players, nor grandeur, nor unusual noise. The sublimest ideas may be expressed by the smallest means, when distributed by the hand of a master. Almost every phrase of musical expression is exhibited to perfection in this wonderful work. The opening movement, perfection itself, combines the stupendous and the beautiful; and the blending of the two is in the highest degree masterly. The *andante* is a veritable tale of mystery, and the slight confusion of keys at the commencement is doubtless intended by the composer as a preparation for the mind, the better to receive the strange fascination of the remainder; the finishing in the dominant of F minor, is however, beyond our comprehension, since the movement begins in C minor, and the subsequent *intermezzo* is in G minor; consequently the half close in F minor neither proceeds from, nor travels to any precise point whatever, but is extremely vague and unsatisfactory; in fact it is faulty, and has no business there at all. The *intermezzo*, a creation of Mendelssohn's own, (unless it can be said to be derived from the movement *a la Turca* in the eighth symphony of the universal Beethoven, that provoking forestaller of every body's inventions,) the *intermezzo* is one of those surprising freaks of fancy which keep the hearer in a restless state of undefinable excitement; a shower of small notes which we can only liken to the sensation which might be derived from the pricking of innumerable pins and needles, supposing them administrative of small doses of pleasure instead of small doses of pain; a delicious tickling of the senses, a rapid succession of Faery pinches, a multiplication of homœopathic draughts of delight, which, since we cannot find a parallel in order to make ourselves intelligible to the mass of readers, we shall cease

endeavouring to make manifest, lest we should begin to discourse hyperbole and fustian after the manner of Jules Janin, that eminent writer upon nothing, who enlightens the *abonnes* of the *Journal des Débats*. Mendelssohn introduced this *intermezzo* into his symphony in C minor, when it was first performed at the Philharmonic under his direction, displacing the original *minuet* and *trio*; at the same time he cut out a long passage from the middle of the movement, which we think considerably improved it, as the passage in question is somewhat uninteresting and dry; we should like to have found the same omission in the present edition of the "Ottetto" but Mr. Davison like all enthusiasts, has let his appetite outrun his judgment, and in satisfying his voracity for much matter, has allowed a sad disfigurement of the movement to remain, a disfigurement which having been lopped off by the original composer himself, might with the greatest propriety have been left to its fate by the editor of the "Bibliothèque Classique." Had the omitted passage (or rather the ought-to-have-been-omitted passage) been long enough to authorize an additional shilling being laid on the price, we should have recognized a book-making shuffle, but, as it is, Mr. Davison has not even this excuse, and we must therefore accuse him either of carelessness, or a defect in judgment which we should have been loth to have laid to his charge.

But we digress. *Revenons à nos montagnes.* The finale of the "Ottetto" is considered, as a single effort, the greatest triumph of Mendelssohn's genius. If we except the finale to the "Jupiter" of Mozart, or that to the C minor of Beethoven, we know of no one movement throughout the range of musical compositions, which have ever come under our notice, so preposterously grand, so vast and comprehensive as this. *The whole* affair, from the first note to the last, is one rush of irresistible might; but there are occasional points that soar into the highest regions of sublimity. Let us instance the introduction of the subject of the *intermezzo*, and the pedale on B flat were the counterpoint of the same subject, in *fortissimo* chords, almost lifts you out of your seat, till, when you think the climax approaches, which you almost justly imagine will be unbearable, the bass drops down two notes, and instead of the intensely hoped for tonic, you get a most unexpected chord of the sixth, producing an effect to which we can find no semblance in words.

Let us again by our hearty commendations, encourage the publishers of the *Bibliothèque Classique* to proceed fearlessly in the good work they have begun. Repent it, they will not.

"*Flow, Rio Verde!*" *C. C. S. Oldershaw.*  
"The Return of Spring." *C. C. S. Oldershaw.* Combe and Crossley (Leicester.)

The first of these is "Were a' noddin'" put into three-four time, with a feeble and any thing but faultless accompaniment; the second is a very pretty but not very original waltz, of more pretension than the first, and considerably less liable to objection.

*Mozart's Pianoforte Works, No. 33, edited by Cipriani Potter.* Coventry and Hollier.

The present number of this admirable publication contains two familiar rondos, composed in May 1791, which though by no means deserving a place among the best things of the kind which Mozart has created, still present enough attraction to ensure attention from every lover of the music of this great master. The first, in F major, is too florid for our taste; the second, in D major, we think, considerably the best of the two.

"*Morceau de Concert.*" *G. A. Osborne, op. 29.* Chappell.

This is a fantasia of extreme difficulty on airs in Halévy's "Guido et Cinevra," dedicated with some propriety, as regards her powers of execution, to that brilliant pianiste Madame de Belleville Oury, the better half of Mr. Oury, the distinguished violinist. Mr. Osborne, who is far better known in Brussels and Paris than in his native country, seems to have imbibed a considerable quantum of the super-ultra clatter and difficulty of modern continental pianists; and has produced a piece which, we are inclined to think, very few besides the fair dedicatee, will ever successfully get to the end of.

"*Reminiscences of Robert le Diable,*" *F. Liszt.* Chappell.

We can conceive no other utility in the publication of this piece, than as a diagram in black and white of M. Liszt's extraordinary digital dexterity—it contains the "Valse infernale," and a favorite march from the opera, forming a fantasia, which the united efforts and fingering of five or six good players might render effective. We judge by eye-sight, for to play it, is beyond us.

"*Sweet Night!*"—*T. F. Millar.* "Bright be the place of thy soul!"—*T. F. Millar.*  
"Remember me"—*T. F. Millar.* Bath.

In each and all of these songs there is enough of thought to elevate them far beyond the regions of commonplace, but in none of them is there sufficient of "the remarkable," to call for any elaborate comment or paramount praise; the merit of Mr. Millar's songs consists in their sym-

pathy with the poetry to which they are set, besides which their melodies are extremely vocal, and their accompaniments correct and easy.

"*The Erl King!*"—*Schubert*—(new edition.) Wessel and Stapleton.

The peculiarity of this new edition is a lithographic embellishment representing the gist of the story, which is very admirably executed, and, if possible adds to the attraction of the song.

"*Benedictus for three voices,*" by *Pio Cianchettini.* (New Edition.) Birchall.

Smooth and free from error, but unrelieved by any striking points. By no means the most successful effort of its clever composer.

"*I think not that thou art all alone.*" *Pio Cianchettini.*

A clever song containing many points that are at least striking, if not absolutely new. We object however to a six-four on E following the common chord of C in page 1, which is any thing but agreeable.

## MUSICAL INTELLIGENCE Metropolitan.

### DRURY LANE THEATRE.

"*Acis and Galatea*" fills the house no Tuesdays, Thursdays, and Saturdays—During the past week, the farce of the "Poor Soldier" with the charming national airs arranged by Shield, and "No Song no Supper," with Storace's original and selected music, (the former being sometimes the latter) have been brought forward with all the vocal strength of the company, some of the strongest having taken the weakest parts for the good of the whole. This is a laudable example, which we trust to see emulated by the "stars" of other constellations of the drama.

### COVENT GARDEN THEATRE.

The masque of "Comus" that gorgeous concentration of poetry, ethics, and philosophy, was revived here on Wednesday last, incorporated with additions from those kindred gems "L'Allegro" and "Il Penseroso," and with other, less congenial extracts, from the "King Arthur," of Dryden. The accompanying music is a *Pasticcio*, comprising most of that composed by Dr. Arne, about a hundred years since; together with some selections from Purcell and Handel. The scenery is very effective, and the mechanism of the stage extremely well managed—Mr. Oscar Byrne has put the masque upon the stage, with the eye of a painter; the ear of a musician, and the taste and judgment of a finished artist; his groupings and dances have a veritable classic air.

For the dramatis personæ, we cannot speak so unmitigatedly. Milton's delicious verse is not to be *fioretura'd*, and *ca-denza'd*, and *rallentando'd*, and *acceleran-do'd*, by lips solfeggic. Mrs. W. Lacy looked and played "the Lady" adequately (which is high praise;) Mr. J. Vining got through the "Elder Brother" as sententiously as though his juniors were sexagenarians; Miss Fairbrother was, in every respect the fairer brother of the two; Mr. Harrison made a most sorry Comus, reciting the language like an unledged parson, and the music like his drawing clerk, Madame Vestris, in her protean embodiment of several *roles*, looked a very real goddess, and sang as goddesses may be supposed to have sung when Apollo was the *maestro*; Miss Rainforth, and Miss Grant, were unimpeachable; the former lady sustained her well earned and rapidly increasing reputation as a most correct and delightful singer; Mr. Stretton gave Purcell's celebrated "Frost Scene" with a very incorrect intonation, perhaps the sharp frost around him might have influenced his organ; Mr. Leffler sang Handel's "Haste thee Nymph" most exuberantly; and the chorusses were very nearly perfection.

On the whole, this Kaleidoscope of poetry music, tinsel, moonlight, and blue fire, was extremely well received, we fear, however, it will scarcely reimburse the treasury, and we are sure it can give no lasting credit to the arts of the country,

**QUARTET CONCERTS.**—The performance of Friday evening, was a great improvement upon that of the preceding concert. Spohr's very delightful Quartet, in G, (op. 82) was excellently played—the *Scherzo*, in the style of a Spanish *Bolero*, in particular, had a novel and brilliant effect, and was demanded for repetition though not repeated—the whole Quartet is a striking specimen, alike, of the genius and the masterly art of the composer; by the latter of which he has contrived to give to the first violin part, all the brilliancy of a solo without its obtrusiveness, a desideratum not frequently accomplished by Quartet writers. The rendering of this piece was most creditable to Messrs. Blagrove, Gattie, Dando, and Lucas, who formed a commonwealth of harmony, in which every one fully sustained his appropriate rank and station, and unanimity produced supremacy; and the Quartet itself, with its rapid and continued changes of harmony, which, like the lightning, "doth cease to be ere we can say it lightens," awoke a desire to hear it again, and enjoy it more fully.

A Sestet of Onslow, (op. 30,) for piano-forte, flute, clarionet, horn, bassoon, and double bass, introduced Mr. Mühlensfeldt, a pianist of continental reputation, to the London public. Of this composition there is little to say—the third movement, an air

in C minor with variations, pleased the most, as it afforded opportunities for the display of Messrs. Carte, Boosey, Jarrett, Larkin, and Howell, all of whom acquitted themselves very ably on their respective instruments. Of Mr. Mühlensfeldt it is hardly fair to judge from this first and single performance, but we are much inclined to rank him very far below several pianoforte players in this country. What shall we say of Mozart's C major Quintet? — that it was most worthily given by "the four," aided by Mr. W. Blagrove, as second tenor—we have never heard a more perfect performance than that of the lovely *Andante* in F, and we are sure that Mozart himself would have been satisfied with it. Beethoven's Quartet, No. 3, in D, was the *finale* of the evening—this Quartet is well known, the performers went *con amore* to their task, and the *presto*, despite its speed and difficult jockeyship, came off triumphantly.

We have delayed speaking of the vocal pieces till the last, in no want of etiquette or gallantry to Miss A. Kemble, or Miss Rainforth; but as children sometimes preserve their sweetest *bon bons* to the end of the feast. Miss Rainforth sang a pleasant ballad of Mr. Benedict, called "The Sleeper," in her usually charming and impressive style; and with Miss Kemble, executed a German duet of Kreutzer very cleverly. Miss Kemble also sang a beautiful song of Mendelssohn "Frühling's Lied," and "Le Poète Mourant," a *scena* of Meyerbeer, (which, as a composition, we cannot admire) in a style to satisfy, even the scrupulous, that she is the most perfect vocal artist of her day. Mr. Benedict accompanied with his usual care and discretion.

**SACRED HARMONIC SOCIETY.**—The oratorio of "Joshua" was repeated on Friday last before an audience, in a great degree willing, if not wholly capable to appreciate it. The great and increasing hold which the operations of this Society have upon the public mind is a most gratifying contemplation for the true lovers of the art, for it evinces the susceptibility of musical impressions among our hitherto esteemed unmusical countrymen and promises a generality and a fulness of that feeling for the art in England, which has been so long not only denied as by our continental neighbours, but disclaimed among ourselves. The performance of a composition like "Joshua" is a great test of the growing enthusiasm and the zeal for improvement of the frequenters of these Leviathan Concerts, for it is one of the least powerful of its author's great works, and one of the least fitted to be given on so large a scale, and in so extensive an arena, for it abounds with long uninteresting recitative, and solos almost entirely made up of the conventionalities of the age in which they were written. These solos for the most part are laborious to the singers and unprofitable from the extreme length and great awkwardness of the pas-

sages (which are mere passages) of which they are composed, and the great dearth of tenable melody and passionate expression, which can alone awake the sympathy of an audience. Even in the choruses, the point in which Handel has been ever unapproached and is never wholly unsuccessful—even in these, with a few bright exceptions, although from the long intervals between them they are always to a certain extent effective, there is small evidence of that poetical and gigantic mind which is so striking in most of this author's works. All this may be imputed to the nature of the subject, which has neither the dramatic interest of "Israel in Egypt," and "Acis and Galatea," nor the religious enthusiasm amounting to a passion of the "Messiah," but is a mere relation of unaffected occurrences and of maudlin unpassionate love, which could neither inspire nor admit of the intensity of expression which characterize those works. Much as we repudiate on principal, the mutilation of a composition in placing it before the public, who should hear it according to the author's, not his commentators' notions of its fitness, we cannot but commend in the present instance, the omission of nine pieces, which would have diluted the tediousness, without adding to the meaning of what was retained. The most striking portion of this oratorio, and these, perhaps, mount up to the highest standard of Handel's greatness, are the song of heavenly serenity, and the yet more beautiful chorus which joins it, "Shall I in Mamre's"—the latter part of the chorus, at the opening of the second act, describing the destruction of Jericho, which is one even of Handel's powerful pieces of description;—the chorus at the end of the same act, which describes the standing still of the sun, and the triumph of the Israelites.—The universally known and no less felt and valued, "See the conquering"—the solo and chorus, "To long posterity"—and though, it may seem absurd to single out an atom from so large a whole, the last phrase in the symphony of "O, who can tell?" a song, else meaningless, by this one expression suggestive of a world of thoughts and infinity of feeling.—"O, had I Jubal's Lyre" is one of the most popular pieces of the oratorio, but, not for that, one of the best, yet when considered in relation to the other music given to Ochash it shows a greater intention than we had before perceived in it—it is the violent outpouring of a vulgar joy, the jubilant enthusiasm of a common-place mind, one incapable to feel, much more to express the delicate poetry of heartfelt, mental rapture; yet, trembling, bursting with pure animal delight esteemed as such, it is but one of the least instances of Handel's penetration of the human heart. Of the performance we must speak in terms of praise nearly unqualified.

The chorus throughout evinced their strong artistic feeling and their matured powers of execution, and the conductor shewed at length that the long sounding voice of censure has not spoken in vain, for his conception and his maintenance of the times of the various movements was to us unexceptionable. The delivery of "Gloria to God," and the sequel to "Shall I in Mamre" were among the most perfect specimens of choral performance we have ever heard. Madame Caradori, and Mr.

Phillips sang &c., in a manner to satisfy the expectations built upon their first rate reputation. Miss Dolby shewed that she is fast climbing up the hill of fame to place herself beside them, and Miss Ward though youngest in the rolls of public notice is at least to be commended—there was a purity of style, a correctness of intonation; a clearness of enunciation and a generally artistlike feeling displayed in her whole performance that gave both ample satisfaction for the present and yet higher promise for the future, we do not doubt that in due time Miss Ward will stand in the first rank of English vocalists.

**MR. WILSON'S ILLUSTRATIONS.**—These most agreeable entertainments are becoming very deservedly, popular and fashionable; on Monday evening last, Mr. Wilson led a very numerous assembly of that best kind of audience, which may be denominatetd "intellectual," through the chivalrous exploits and vicissitudes of Prince Charles, the Pretender, in 1745; giving several of the most famous Jacobite songs, in a pure vocal style, and with a native character for which Mr. W. is without rival. Several songs were encored, and everybody was delighted. Mr. Wilson has also given his Illustrations at Kennington, Blackheath, and Chelsea, during the week with most complete success, his "Night with Burns," on Monday next, will doubtless prove a bumper.

**MR. CARTE'S THIRD CONCERT.**—A goodly company assembled at the Bridge House Hotel, on Monday evening, attracted by the joint endeavours of Mesdames Birch, Williams, M. Williams, Messrs. Wilson, Giubelei, and H. Phillips, Mr. Carte, Mr. Blagrove, and Mr. Laurent, jun., each played solos on their respective instruments. Miss Burfield (pupil of Mr. Neate,) performed on the pianoforte in excellent style, and Madlle. D'Esprurin, with Mr. Jarrett, executed a clever duet of Bochsa (harp and horn) in a very skilful and artist-like manner, meriting the applause of all present.

**MR. HENRY RUSSELL'S VOCAL ENTERTAINMENT.**—This performance attracted a room full of company, on Tuesday evening at Hanover Square, numbering a very large majority of the fair sex; by which circumstance we are led to infer that Mr. H. Russell is a favourite with the ladies at least. The bill of fare consisted of ten songs—sung, accompanied, (with one exception) composed by R. (so we were informed) this was, by no means, an unambitious purveyance, and might probably have been better relished, if the tale of *toujours perdrix* had been borne in mind. Mr. H. Russell has a fine manly baritone voice, and some agility of finger—he appeared to give pleasure to his friends, and if he had attempted less, might have effected more.

**ISLINGTON.**—A concert was given on Monday evening, at the Literary and Scientific Institution, Islington, which was attended by nearly six hundred persons.—A good band, led by Mr. Willy, performed several pieces in a spirited and effective manner. Mr. Lindley and Signor Dragonetti were encored in a sonata of Corelli's; and a quartet, by Mozart, was excellently played by Messrs. Willy, Payton, Hill, and Lindley.—The singers were Miss Lear, Miss L. Pyne, Miss S. Pyne, and Mr. John Parry who sung several glees and duets with great success.—Miss L. Pyne was encored in Barnett's "Up to the forest hie," and Miss Lear gave Haydn's charming canzonnet, "She never told her love," with a great deal of taste and expression.—Mr. John Parry was encored in two songs, and he introduced his "Mamma," by general request of the company.

### Provincial.

\* \* \* This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are therefore, not responsible for any matter of opinion it may contain.—Ed. M. W.

**BRIGHTON.**—The distinguished amateurs, who have recently created so great a sensation in the higher musical circles of Brighton, performed the new "Stabat" of Rossini, on Monday last, under the direction and superintendence of Mr. and Madame Oury; the honour of having been the first place to welcome this last born of Rossini, has thus been won for Brighton. The performance was attended by all the most eminent persons at present assembled here, and reflected the highest credit on the indefatigable zeal and ability of the two clever artists by whom it was suggested and promoted.

**ROCHESTER.**—The third, of a series of subscription concerts, was given on the 2nd inst., under the direction of Mr. Willy, who led a good band; conductor, Mr. C. Severn. The only solo player, was Mr. Richardson on the flute, but he was a host in himself; petit as he is in person, he is a giant on his instrument! he played twice on this occasion, and was loudly encored in his second *Fantasia*, which was founded on the popular air, "There's nae luck about the House"—The orchestral music consisted of Krommer's Sinfonia, op. 12, Haydn's Grand Sinfonia, No. 10; the Andante, Minuetto, and Finale of Mozart's Sinfonia in B flat, and Auber's sparkling overture to the "Cheval de Bronze," all of which were given with an ensemble highly creditable. The singers were Miss Bruce Wyatt, the Misses Williams, and Mr. John Parry, to enumerate whose performances, were to repeat a many times told tale; suffice it, that there were no fewer than six encores; a convincing proof that the audience (a most numerous one) was highly gratified. The fourth concert will be given on the 30th inst.

**EXETER.**—The last of the Devon and Exeter Quartet concerts (third series,) which took place on Thursday last, was fully and fashionably attended. The concert opened with a Sestet of Meyseder, in which Mr. Rice shone most conspicuously, the Glees for the evening were, "On a bank," Werner; "By Celia's arbour," Horsley; "Fill me boy," Cooke; and "When wearied wretches," Bishop; all of which were chastely given by Messrs. Down, Carpenter, Boul, and S. Haycraft, particularly the latter, in which they were joined by Mrs. Bull, and received a most enthusiastic encore. Mrs. Bull we fancied was not so happy in her selection this evening as usual, "Stanca di più," although most beautifully sung, is not worthy of her knowledge of the science, this may not be a fashion-

able remark, but we are convinced that it is a just one, and if artists will choose meagre compositions, because they happen to be fashionable, they ought not (which is too frequently the case,) blame the public for being fond of what they term trash, when the sterling compositions of great Writers are almost entirely kept from them. We should blame the Conductor most for this, as of course it is in his power to reject or insert what he pleases in his programme; we find the same fault with Balfe's song, "Dear Maid," which although exceedingly well sung by Mr. Carpenter, and as well accompanied by Mr. Rice, is as a composition meagre in the extreme; we were much delighted with Benedict's charming duet, "Oh do not give way," which was admirably sung by Mrs. Bull and Mr. Carpenter, it was encored; Mr. S. Haycraft, sang a sweet Ballad, adapted to a melody of Bellini's, by Wade, he was greeted with an immediate encore; Beethoven's splendid Quartet op. 18, was a great treat, Messrs. Rice, Reynolds, J. Rice, and Hayes, acquitting themselves with great ability; Master Rice, between the parts played a Violin Solo, by Mayseder, in a style that promises, with care and strict attention, future excellence; Messrs. Rice and H. J. Haycraft played a charming Duet, of Spohr's, op. 113, we were particularly struck with the slow movement, it is a lovely composition. With the exception of Beethoven's op. 47, we do not recollect a Duet that has given us so much pleasure, it was most admirably performed by both gentlemen, each seeming to vie with the other to give the greatest possible effect to this splendid work, and they certainly were most successful, and richly deserved the hearty and unanimous applause which they received. We most sincerely thank the talented Conductor (Mr. H. J. Haycraft, Associate of the Royal Academy of Music,) for his great exertions to promote this delightful science in this his native city, we feel assured it cannot fail of being appreciated by all true lovers of the art, and bring him increased patronage and support each succeeding series; we were much pleased to see the Earl of Devon (Chairman of the Committee) present, and to hear him express himself to the Conductor in the very kind and flattering manner which he did. In conclusion, we heartily wish success to all connected with this most praiseworthy undertaking, and congratulate Mr. H. J. Haycraft, at his having added so many distinguished names to his Committee for the fourth series, to commence in October next.

**CHIPHENHAM.**—The third monthly concert of the Harmonic Society took place on Tuesday evening last, at the New Town-Hall. The first act comprised some favourite works of Handel, Mendelssohn, &c.; and the second act was a miscellaneous selection Miss Louisa Patton, of Bath, was the prima donna, and was deservedly applauded. The overtures, choruses, &c. were most ably led by Mr. Guy, and well supported by a select band.

**MANCHESTER.**—On Thursday evening, the Gentleman's Glee Club held their usual monthly meeting at Hayward's Hotel. "If sadly thinking," sung by Miss Leach, Mrs. Winterbottom, Mr. Sykes, and Mr. Isherwood, was rapturously encored. "Mark the merry Elves," Calcott, was also delightfully sung; as another by the same composer, "Oh, snatch me swift," by Miss Leach Messrs. Walton, Sheldrick, Barlow, and J. Isherwood. "Horsley's" "By Celia's Arbour," was a sparkling performance; it was sung by the two Isherwoods, Barlow, and Walton. Several good glees were sung after supper, besides "Father William," by James Isherwood, and the "Land of my birth," by Mr. Statham.

**QUARTET CONCERTS.**—On Monday evening, the fifth concert of the present series took place, and was distinguished by the same excellence in the performance which has placed these classic concerts in the very highest rank of musical entertainments. The opening quartet of Haydn's, No. 32, in C major, went off charmingly. Romberg's

## THE MUSICAL WORLD.

*Fautasia* was played by Mr. Lindley in a style that would a second time have sent the composer out of this country, probably making the same remark to the son as he did to the father, that he, Romberg, was not wanted here. Mr. Johnson, who is evidently making rapid progress, gave great satisfaction in Hummel's Romanza. Beethoven's splendid quartet was most effective. Miss Graham who was the only vocalist, gave two songs, Spohr's, "Rippling waters," and the "Night song of the exile," Schubert.

Miscellaneous.

**Mrs. SALMON.**—We have great pleasure in stating, that the situation of this once eminent singer, has excited the commis-  
eration of the musical public. The com-  
mittee have received donations from several  
places in the country; one benevolent lady  
collected seven pounds ten shillings, among  
a few friends, at Liverpool, an example  
worthy of imitation—Mr. Simms, and a  
few other kind individuals at Bath, are get-  
ting up a concert and a dramatic perform-  
ance for the benefit of Mrs. Salmon, at the  
theatre in that fashionable city, where, some  
twenty years ago, she was a great favorite.  
The ultimate object of the committee will  
be, to endeavour to procure an *annual do-  
nation* from a certain number of benevo-  
lent persons, so as to ensure a suitable  
maintenance for the daughter of song, as  
she glides down the vale of life.

**WELSH MUSIC.**—At the annual festivals of the Society of Ancient Britons, the music performed is of a different character from that generally introduced at other public dinners. On the 1st inst., being St. David's Day, the Society celebrated its 128th anniversary in the Freemasons' Hall, when two hundred gentlemen dined. Sir Watkin William Wynn, Bart., (grandson of one of the founders of the Ancient Concerts) in the chair. When the cloth was removed, Grace in the Welsh language was sung; the music being a very ancient melody harmonized. After the national anthem, performed by Messrs. Young, Collyer, Parry, Fitzwilliam, Ransford, J. O. Atkins, and accompanied by a band of wind instruments, Hopkins' glee, "Hail! Royal Heir of England" was sung; which was followed by a charming Welsh air, by Mr. Collyer, called "Llandovery," with English words, commencing "Adieu to dear Cambria." When the toast of "The Principality of Wales" was given, Mr. Fitzwilliam sang the national song of "St. David's Day," with the following extra verse, written for the occasion, by Mr. Parry, which told famously, and elicited a rapturous encore:

Last year I hinted in this hall  
At what has happen'd since;  
Our gracious Queen 'tis known to all  
Has given to Wales a Prince!  
Long may he live, and learn to speak  
*Yr Iaith Gymraeg*\*—I pray;  
And may we see him wear a *leek*  
Upon St. David's Day.

\* The Welch language.

Nearly two hundred boys and girls passed round the Hall, who are maintained, clothed, and educated by the Society; and a portion of them sung an Ode, written by Mrs. C. B. Wilson, and adapted to the favourite Welsh air of "The Ash Grove," which was vociferously encored! Mr. J. O. Atkins sang a splendid song, written by the late Mrs. Hemans, to the air of "The dawn of day," descriptive of a prophecy, by the celebrated bard Taliesin, which ran as follows:—"Their God they shall worship—their language they shall retain—their land they shall lose—except wild Wales." Mr. Young was encored in his own pretty ballad, "The Banks of the Tweed," which was sung after the health of the Duchess of Northumberland, one of the patronesses of the charity was given. The vocal music was ably accompanied on the pianoforte by Mr. James Calkin, and Mr. H. B. Richards; and it gives us pleasure to close our sketch of this very interesting festival, by stating, that a sum of nearly twelve hundred pounds, was collected on the occasion, for the benefit of the school.

**PHILHARMONIC.**—The rehearsal of the first concert, will take place on Saturday morning, leader, Mr. F. Cramer, conductor, Sir G. Smart.—The band will consist of 32 violins, 10 violas, 8 violoncellos, 8 double-basses, 3 flutes, 2 oboes, 2 clarionets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and drums. Sig. Dragonetti has not yet signed, he being the *only* member of the orchestre, who has not consented to take lower terms. We trust, that no *kind* friend urges him to hold out, with a hope that he will gain his point, for we hear, that the directors are determined not to make him an exception to the general rule: we hope to see him in his place, for the orchestre will not appear complete without Il Drago.

**CORUS.**—Several of the daily and weekly papers have given great credit to Mrs. Walter Lacy for singing Arne's celebrated *Echo* song, at Covent Garden Theatre, whereas, it is Miss Rainsforth who sings it nightly, and the response is given by Miss Grant.

**COVENT GARDEN THEATRE.**—Mozart's "Figaro" is to be brought out on Saturday evening, supported by all the principal singers; being the first of its performance on the English stage entire.

**MR. HAIGH'S CONCERT.**—This performance, which takes place to-morrow evening, will be laudably enriched by a full orchestre, and a chorus selected from the Professional Choral Society, thus dissipating the ennui inseparable from a mere pianoforte concert. We trust that due attention will be given to the rehearsal, and that the public will thus be repaid for a very liberal patronage.

POSTSCRIPT.  
PROGRAMME

## OF THE FIRST ANCIENT CONCERT

*Under the Direction of His Royal Highness the Duke of Cambridge, Wednesday, March 9th, 1842.*

Part I.—Overture and Dead March\* (Saul Ha-d'l.)

Recit. My prayers are heard. Air Tears, such as tender fathers. (Deborah) Handel. Mr. H. Phillips.

Glee. Some of my heroes are low. Stephens.

Recit. And God said. Air On mighty pens. (Creation) Miss Birch.

Chorus. Gloria in excelsis (Service in D)

Hummel.

Song. Holy, holy. (Redemption). Handel

Miss Hawes.

Magnificat. Mozart.

Recit. Berenice, ove sei? Aria. Ombrache pallida. (Lucio Vero) Jomelli. Miss A. Kemble.

Chorus. Hallelujah! (Messiah) Handel.

Part II.—Overture. (Samson) Handel.

Recit. Andiamo, andiam. Arietta. Invano alcun desir; con Coro. Gluck. Miss Birch.

Movement from the Second and Third Lessons, (arranged for a full Orchestre) Handel.

Song. Revenge! Revenge! (Alexander's Feast.) Handel. Mr. Stretton.

Recit. Giunse alfin. Aria. Deh! vieni, non tardar. Mozart. Miss Kemble.

Recit. The rosy-fingered morn. Trio and Chorus. Yon ruddy lines (Seasons) Haydn. Miss Birch, Mr. Bennett, and Mr. Stretton.

Duetto. Vaghi colli. Winter. Miss Kemble and Miss Hawes.

Chorus. The Lord shall reign. (Israel in Egypt.) Handel.

Glee. Here in the cool grot. The Earl of Mornington.

\* \* \* In consequence of the press of local matter, NOTICE TO CORRESPONDENCE, and the LIST OF NEW PUBLICATIONS is unavoidably omitted till next week; together with several articles of interest and importance.

## MUSIC OF THE WEEK.

This Evening (Thursday)—Miss Nunn's concert, at the St. James' Theatre.

Friday (Morning)—Mr. Russell's performance at Hanover Square, in the evening; Mr. Haigh's grand concert at ditto; and a performance at Exeter Hall.

Saturday (Morning)—Rehearsal of the first Philharmonic concert.

Monday — The first Philharmonic concert, and Mr. Wilson's Illustrations.

Wednesday—Miss Binfield Williams' concert, and the Covent Garden Theatrical Fund Dinner. Her Majesty's Theatre, Saturday, Tuesday, and Thursday.

"Acis and Galatea," at Drury Lane Theatre—this evening, Saturday and Tuesday.

Operas at Covent Garden—this evening, Saturday and Tuesday.

Concerts de Société, at the Lyceum—every evening.

Miss Vining, &c., at the Royal Adelaide Gallery, to-morrow, Monday and Wednesday.

\* The Dead March &c., was a tribute to the memory of the late Earl Fortescue, who was many years a director.



## HER MAJESTY'S THEATRE

**T**HE NOBILITY, SUBSCRIBERS to the Opera, and the Public are respectfully informed, that this Theatre will be opened on Saturday, March 12th, 1842; when will be produced, first time in this Country, Donizetti's Opera, GEMMA DI VERGY. Conte di Vergy.—Sign. Santi.—(From the principal Theatres in Italy, his first appearance in this Country.) Gemma.—Madame Adelaide Molini.—(From the Teatro Reale, Turin, her first appearance in this Country.) Idra di Greville.—Mad. Bellini. Tomas.—Sign. Guasco.—(From the Teatro Imperiale, La Scala, his first appearance in this country.) Roland.—Signor Galli. Guido.—Signor Panzini.—(From the principal Theatres in Italy, his first appearance in this country.) After which will be produced a New Ballet, by MM. Deshayes and Perrot; the Music by M. Adolphe Adam, entitled GISELLE; on LEIS WILLIS. Principal Dancers:—Mdme. Carlotta Grisi, Madeline Benard, Galby, Copre, C. Camille, Bouvier, &c. Mdme. Louise Fleury, (of the Academie Royale de Musique, her first appearance in this country.) M. Coulon and M. Gosselin, M. Perrot, M. Gouriet, M. Venafra, M. Bertram, &c. &c. On Thursday, March 17th, Madame PERSIANI will make her first appearance in Donizetti's Opera of LUCIA DE LAMMERMOOR. Applications for Boxes, Stalls, and Tickets to be made at the Box-Office, Opera Colonnade.

**C**ONCERTS OF ANCIENT MUSIC, New Rooms, Hanover Square.—The Directors inform on the Subscribers, the SECOND CONCERT, will take place on WEDNESDAY, APRIL 6th, commencing at half past Eight o'clock. The REHEARSALS, on Monday morning, the 4th, at Twelve. The Subscribers have the privilege of introducing their friends to the Single Concerts, by tickets, price One Guinea each; or to Rehearsals, price 10s. 6d. each; applications for which to be made, by Subscribers only, to C. Lonsdale, (late Birchall and Co's) Musical Circulating Library, 26, Old Bond Street.

UNDER THE IMMEDIATE PATRONAGE OF HER MAJESTY.

**P**HILHARMONIC SOCIETY, Established in the year 1813.—The Public is respectfully informed that the first Concert for the ensuing Season will take place at the Hanover Square Rooms, on Monday next March 14th.—To commence at Eight o'clock precisely. Terms of Subscription to the Eight Concerts, Four Guineas; and for the accommodation of those Subscribers who may have friends to introduce, Single Tickets for any one of the Concerts, One Guinea each, or Double Tickets admitting two Persons, £1. 10s. each.

**Q**UARTETT CONCERTS, HANOVER SQUARE ROOMS. Messrs. BLAGROVE, GATTIE, DANDO, and LUCAS, beg to inform the public, that their THIRD CONCERT will take place on Friday Evening, March, 18th; to commence at half past Eight o'clock. Performers already engaged:—Madame CARADORI, Mrs. ANDERSON, and Mr. BENEDICT. Tickets, 7s. each, and family tickets, 18s. each, admitting three persons, may be obtained of the conductors, and at the principal Music shops.

**S**OCIETA ARMONICA.—The Concerts for the Season, 1842, will be held as usual at the Great Concert Room of her Majesty's Theatre.—The first Concert will take place on Monday, March 25, 1842. Second ditto, April 11th.—Third ditto, April 25th—Fourth ditto, May 9th.—Fifth ditto, May 21st. The Sixth Concert to be appointed early in June. The Band will be on the same grand scale as in former Seasons, including upwards of Seventy of the most celebrated Performers. Leader, Mr. Lower.—Conductor, Mr. Forbes. These are the only Subscription Concerts at which the Opera Vocalists will be permitted to appear. Subscription, THREE GUINEAS for Two Transferable Tickets, or Two GUINEAS for one, to each Concert; to be paid on delivery of Tickets. Extra Tickets to Non-Subscribers Ten Shillings and Sixpence each, and to Subscribers, Seven Shillings each. Subscription and extra Tickets to be obtained of Mr. Branden, Honorary Secretary, No. 55, Judd Street, Brunswick Square, and No. 26, Chancery Lane; Mr. Henry Forbes, No. 13, Upper Belgrave Place, Eaton Square; Mr. Wright, No. 60, Pall Mall; Messrs. Cramer and Co., 201, Regent Street; Mori and Lavenue, Bond Street; and at all the principal Music Shops.

**SACRED HARMONIC SOCIETY.**  
EXETER HALL.—On Friday Evenings, March 11th and 18th, will be performed Handel's Oratorio, "ISRAEL IN EGYPT." Principal Vocal Performers, Miss Birch, Miss Cubitt, Miss Dolby, Mr. Hobbs, Mr. Giubel, and Mr. H. Phillips. The Band and Chorus will consist of above FIVE HUNDRED PERFORMERS. Tickets 3s. Reserved Seats 3s.—may be had of the principal Music Sellers—Mr. Mitchell, 39, Charing Cross, and of Mr. Ries, 102, Strand, opposite Exeter Hall.—T. Brewer, Hon. Sec.

## MADAME CARADORI ALLAN AND MISS ADELAIDE KEMBLE.

**M**R JOSEPH HAIGH has the honour to announce to the Nobility, Gentry, his Friends and Pupils, that his FIRST GRAND CONCERT will take place at the Queen's Concert Rooms, Hanover Square, to-morrow, FRIDAY, March 11th, Principal Vocal Performers—Madame Caradori Allan and Miss Adelaide Kemble, Miss Bett, Miss Fanny Russell, Mrs. Durack, Miss Binckes, and Miss Maria E. Hawes; Mr. H. Phillips, Mr. James Bennett, Mr. Joseph Haigh, and Mr. John Parry. Solo Performers: Pianoforte, Miss Blinckes, Harp, Mr. J. Balsis Chatterton, Leader, Mr. F. Cramer, Conductor, Mr. G. F. Harris.—Tickets 8s. each, and Tickets to admit three, one guinea, to be had of Mr. Joseph Haigh, 32, Bernard-street, Russell-square, and of all the principal music-sellers. Reserved Seats 10s. 6d. each; to be had only of Mr. Haigh, of Mr. Lonsdale, 26, Old Bond-Street, and at the Hanover Rooms, for which an early application is respectfully solicited.

## UNDER THE IMMEDIATE PATRONAGE OF H. R. H. THE DUKE OF CAMBRIDGE.

**T**HE QUEEN'S CONCERT ROOMS, Hanover Square.—Miss H. Binfield Williams begs to inform her friends and the public, that she will give her Benefit Concert on Wednesday evening, March 16, 1842. To commence at 8 o'clock. The following talented Artists have kindly promised their valuable assistance.—Vocal Performers. Miss Woodayat, Miss Bruce, Miss Fanny Russell, Miss Cubitt, and Miss Bassano; Mrs. W. Seguin, Miss Ellen Luigi will sing a song, accompanied by herself on the Guitar. Signor Ferrari, Mr. Handel Gear, Mr. W. Seguin, and Mr. A. Giubile. Instrumental Performers: Pianoforte, Miss H. Binfield Williams, (Violin, Mr. Blagrove, Violoncello, Mr. Lindley, who will perform one of Corelli's Trios with Messrs. Lucas and Howell. Harp, Mr. J. Balsis Chatterton. Flute, Mr. Card. Cariotone, Mr. Key. Concertina, Master R. Blagrove. THE BAND will be numerous and complete, selected from the Philharmonic and Ancient Concerts, who have kindly promised their valuable services for the occasion.—Leader, Mr. F. Cramer.

Tickets 10s. 6d. each, and Family Tickets, to admit three, One Guinea, to be had of Miss H. Binfield Williams, 18, Howland-street, Fitzroy-square; Cramer and Co. Regent-street; Cocks and Co's, Princes-street, Hanover-square; and of Morris and May, Holborn Bars.

**M**ELOPHONIC SOCIETY, MUSIC-HALL, STORE-STREET, BEDFORD-SQUARE.—O. TUESDAY, 15TH MARCH, will be performed BEETHOVEN'S MOUNT OF OLIVES, and a Selection of Sacred Music. Conductor, Mr. Holderness; Leader, Mr. W. Blagrove; Organ, Mr. T. Jolly. Admission, 2s.; Boxes, 3s. Doors open at 7, to commence at 8 precisely. Subscribers of 1s. 6d. per annum are entitled to attend the Concerts, Rehearsals, and General Meetings of the Society. Subscribers of 2s. per annum are entitled to the additional privilege of introducing two friends to each Concert.

**T**H EATRE ROYAL ENGLISH OPERA HOUSE. THIS EVENING, the distinguished Artists of this Establishment will present to the lovers of Music the last delightful composition of Rossini, the STABAT MATER, which was received with so much enthusiasm on its first performance in this country on Monday last. M. JULLIEN and the associated Soloists, were greeted throughout with the loudest applause, and, by especial desire, will repeat the performance for this night only.

## MESSRS. COCKS &amp; CO'S MUSICAL PUBLICATIONS

**H**AYDN'S SEASONS, as performed at the Choral Harmonist's Society on the 7th inst., complete in one vol., arranged by Clementi, with an accompaniment for the piano, bound, 21s. The separate vocal parts for choral societies, i. e. soprano, alto, tenor, and basso, each 5s. Handel's Messiah, newly arranged by John Bishop, from the score of Mozart, in one large folio volume of nearly 200 pages, price 15s. London, published only by Messrs. Cocks and Co. Caution.—Order John Bishop's copy of the Messiah, price 15s.

**N**EW SCHOOL MUSIC, &c.—Now ready for delivery, gratis and postage free, a CATALOGUE of popular Works on MUSICAL EDUCATION, a General Catalogue of New Music, a Catalogue of Septet, Choral, and Dance Music, for all instruments, ditto Organ, ditto Sacred, ditto Flute, ditto Piano, ditto Violin, and Violoncello Music. All applications must state the catalogue required, and be addressed to the publishers, Messrs. R. Cocks & Co.

**N**EW WALTZES, by LABITSKY, piano, each 3s. Ditto duets, 4s each. Sutherland Waltz, composed for and dedicated to her Grace the Duchess of Sutherland. Llanian-Waltz, composed and dedicated to Mrs. Anderson, pianiste to her most Gracious Majesty. Jubel Klange, Aus Alton, Albert-Waltz, Die Fashionable, Jasmin, Georginen, the New Aurora, Ventilator, Fairy, Brandhofen, Tremolo, Lilien, Hamburk, Elb Galop, Poco Galop, and his Les Delices de la Cour de l'Angleterre, Nos. 1 to 60, each 1s. and 3s.—London: Published only by R. COCKS and Co. Princes Street, Hanover-square, Music sellers in Ordinary to her Majesty.

## SCHUBERT'S SONGS, in ITALIAN, FRENCH, and GERMAN. T. BOOSEY and Co., Foreign Musical Library, 28, Holles-street.

## ITALIAN.

Gemmi di F. Schubert; O dodici Canzonette scritte fra le più favorite con Poesia applicate di Manfredo Maggioli. Price 2s. and 3s. each, with an elegant Arabesque Frontispiece:—1. Gia del Sole; 2. Ave Maria; 3. O dolce Speme; 4. Ah se davvero; 5. Come se lieto; 6. Non ha una Nube; 7. L'Addio; 8. Gil Astri; 9. Le triste memorie; 10. Il turbin furente; 11. L'Imagin del mio amor; 12. Il Retrato.

## FRENCH.

Twelve of the most admired Songs of F. Schubert, with French Words, by Belanger, and elegant Embellishments: 1. Les Plaintes de la jeune fille; 2. L'Attente; 3. Sois toujours; 4. Marguerite; 5. Les Adieux; 6. La Serenade; 7. Ave Maria; 8. La Poste; 9. Les Astres; 10. Barcarolle; 11. Le Depart; 12. Regrets.

\* \* Several of the above have been sung in public by Mario and others.

## GERMAN.

Twelve Songs by Schubert, with the German Words only, price 2s. each, including—Ungeduld, Der Erl König, Der Wanderer, Die Post, Der Harfner, &c.

## MUSIC HALL, STORE STREET.

## WILSON'S VOCAL AND NARRATIVE ILLUSTRATIONS OF SCOTTISH SONG.—Wilson, on Monday evening next, March 14th, will give

## A NIGHT WI BURNS,

in which he will sing a selection of THE SONGS OF BURNS interspersed with anecdotes of the poet, &c. &c. Tickets, 2s. each.—Reserved Seats 2s. 6d.—Private Boxes for Six, 15s.—for Eight £1. Tickets and Programmes may be had at the Music Hall, and Music Shops.

**N**EW MUSIC FOR THE HARP. composed by Mr. FREDERICK CHATTERTON, as played upon Blandell's Royal Elizabethan Harps, at the Courts of England and France:—Prince Albert's March; Prince of Wales's March; Mon Sejour à Brighton; Trois Romances Characteristiques; La Joie d'Edinburgh. To be had at the principal Music Warehouses; and of Mr. F. Chatterton, or at Blandell's Royal Elizabethan Harp Manufactury, 31, Upper Charlotte Street, Fitzroy Square, London.

## Just published,

**K**REUTZER'S DUET, "DEM SCHNEE DEM REGEN," (with an English version, "O'er Moor and Mountain.") Sung by Miss ADELAIDE KEMBLE and Miss RAINFORTH, with Piano-forte accompaniment. Price 2s. Also a new PRELUDE and FUGUE for the Pianoforte, by F. MENDELSSOHN, price 2s. J. J. Ewer and Co., 69, Newgate-street.

## NEW PIANOFORTE MUSIC.

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